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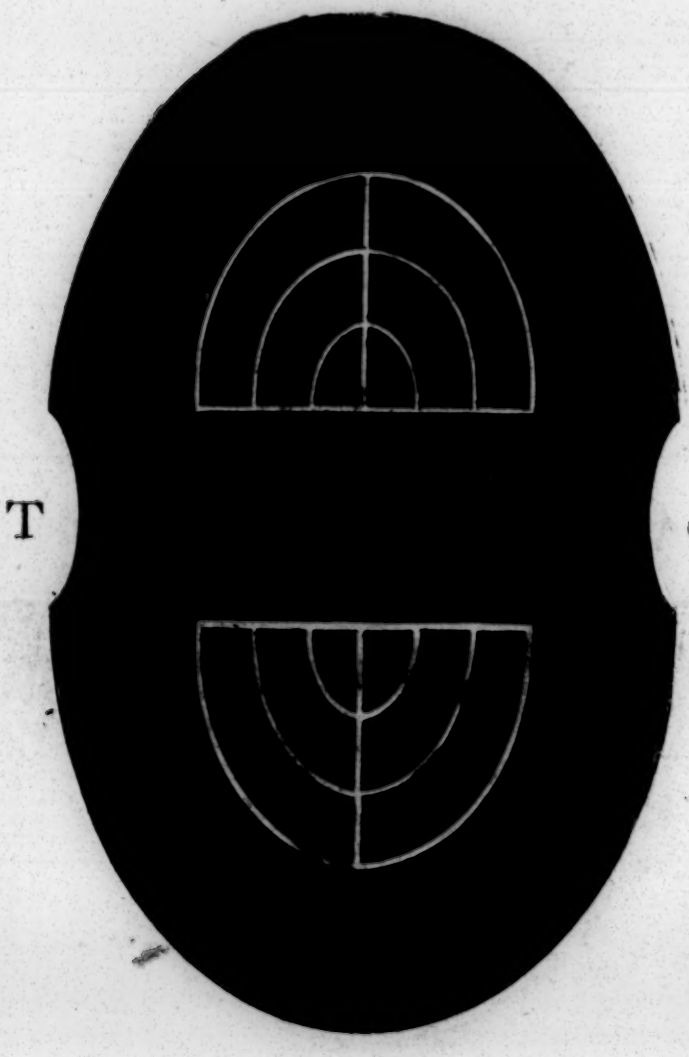
FARO,

AND

ROUGE et NOIR.

Un Tapis rouge & noir.



FARO,

AND

ROUGE et NOIR;

THE

Mode of Playing, and Explanation of the Terms used at both Games; with a Table of the Chances against the Punters, extracted from

DE MOIVRE.

To which is prefixed, a History of

CARDS.

LONDON:

Printed for J. DEBRETT, opposite Burlington-House, Piccadilly.

1793.

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CARDS.

THE inventor of cards is not known, nor even the age when they firſt appeared; but by the matter they were always made of, viz. leaves of paper, they ſhould ſeem to be much poſterior to the time of Charlemagne. They are ſaid to have been invented about the year 1390, to divert Charles VI. when king of France, who was fallen into a melancholy diſpoſition. By the four ſuits, or colours, the inventor might deſign to

repreſent the four ſtates or claſſes in the kingdom.

By the *cœurs*, or hearts, are meant the *gens de chœur*, choirmen, or eccleſiaſtics. The Spaniards, who certainly received the uſe of cards from the French, have *copas*, or chalices, inſtead of hearts. The Flemiſh cards have hearts in yellow chalices.

The nobility, or military part of the kingdom, are repreſented by the ends or points of lances or pikes, termed *piques* by the French, and ſpades by us. The Spaniards have *eſpadas*, ſwords, in lieu of pikes, which are of ſimilar import. The cards made at Bruxelles have long ſabres interlaced, covering the face of the card.

By

By diamonds are deſigned the order of citizens, merchants, or tradeſmen, *carreaux*, ſquare ſtones, tiles, or the like: the Spaniards have a coin, *dineros*, and the Flamands, *deniers*, which anſwers to it: the Dutch call the French word *carreaux*, "*ſtreneen*," ſtones and diamonds, from the form.

Trefle, the trefoil leaf, or clover graſs, alludes to the huſbandmen and peaſants; this figure we corruptly call clubs. The Flamands have *batons*, both the military truncheon and Herculean club. The Spaniards have *baſtos*, ſtaves, or clubs, inſtead of the trefoil. We ſeem to have given the Flemiſh or Spaniſh name or ſignification to the French figure.

The four kings were repreſentative of David, Alexander, Cæſar, and Charles; which names have always been on the French cards, thereby alluding to the four celebrated monarchies of the Jews, Greeks, Romans, and Franks under Charlemagne.

By the queens, or *les dames*, are intended Argine, Eſther, Judith, and Pallas, names retained in the French cards, typical of birth, piety, fortitude, and wiſdom, the qualifications reſiding in each perſon. Argine is an anagram for *regina*, queen by deſcent.

By the knaves, or *les valets*, were deſigned the ſervants of knights; for knave originally

originally meant only ſervant. French pages and valets, now indiſcriminately uſed by various orders of perſons, were formerly only allowed to perſons of quality, eſquires, *eſcuires*, ſhield, or armour-bearers. Others imagine that the knights themſelves were deſigned by thoſe cards; becauſe Hogier and Lahire, two names on the French cards, were famous knights at the time cards were ſuppoſed to have been invented.

The Italians have cards which are termed minchiate, and others tarrocco, or tarocchi, from games of the ſame names played with them; they both conſiſt of five ſuits. Four of theſe ſuits are the ſame as the common pack, with the addition of one more figure-

card to each; ſo that they have *re*, *dama*, *cavaliere*, and *fante*, that is, king, queen, horſeman, and knave, both in the minchiate and tarrocco.

The fifth additional ſuit is *trionfo*, trumps, and conſiſts of forty-one cards in the minchiate pack, which conſequently contains ninety-ſeven cards, and chiefly in vogue in Tuſcany and the Pope's dominions. The additional ſuit in the tarrocco conſiſts of twenty-two cards; the pack, of courſe, contains ſeventy-eight cards, and is uſed chiefly in Piedmont or Normandy.

FARO,

FARO,

AND

ROUGE et NOIR.

F A R O.

THE name this game firſt bore in France was Pharaon, although it has ſince been called Faron, Pharaoh, Pharao, Pharo, Faro. Faro is Italian for a phare or light-houſe. The original denomination ſeems to have been the title anciently belonging to the kings of Egypt, derived from the Hebrew, which is interpreted *a making bare:* this may be an appoſite name for the game, and the beſt reaſon that can be aſ-

ſigned for adopting it. The ingenious *grec* who invented it, probably knew the ſignification and enjoyed the conceit. Although an adventurous punter may on occaſion win a large ſum of a banker, and perchance break his bank, yet the chances being in favour of the banker, the probable conſequence of a ſeries of play is, that it would *make bare* the ponte.

Pharaon is very ſimilar to Baſſetta or Baſſette, which is ſaid to have been invented by a noble Venetian, for which he was baniſhed. Baſſette was firſt introduced into France by Signor Juſtiniani, ambaſſador from Venice in 1674; but the princes of the blood having ſoon loſt immenſe ſums at it, and many of the nobleſſe and perſons

of the firſt diſtinction being ruined, ſevere laws were made againſt it by Louis XIV. To elude the royal edict, they diſguiſed it under the name of *Pour et contre*, that is, "for and againſt," which occaſioned new arrets and prohibitions of parliaments; to evade which it was varied, and the name of *Le Pharaon* adopted.

The advantage of the banker at Baſſette was eſteemed ſo great, that by another edict, the privilege was only allowed to principal cadets or noblemen's ſons, under a perſuaſion, that whoever kept a bank at Baſſette, muſt in a very ſhort time acquire a very conſiderable eſtate. All other perſons, leſt ruin ſhould enſue to private families, were prohibited from keep-

ing a bank, unleſs they confined the couche or firſt ſtake of the ponte to a livre, equal to 10½d. Engliſh.

The games of Baſſette and Pharaon were ſoon introduced into England, and the legiſlature enacted new laws for the ſuppreſſion of gaming-houſes, under ſevere penalties. For a ſummary view of them ſee Addington's Abridgement of the Penal Statutes. But it may be remarked, that they ſeem chiefly directed againſt the lower claſſes of ſociety indulging their paſſion for gaming; leſt they ſhould abandon the tedious, although certain emoluments of uſeful occupations, in ſearch of the rapid gains often experienced at games of chance. Pharaon ſtill continues the moſt faſhionable game

game and veſpertine amuſement of the *haut ton*, from whoſe occaſional gains or loſſes no extravagance is to be expected, or any injury to the general intereſts of ſociety.

There appears univerſally in man a propenſity to hazard his property or money at games of chance, or ſkill, in hopes of gain. The Chineſe are moſt deſperate gameſters. Savages are addicted to gaming. The Indians of North America are paſſionately fond of a game termed "the Platter;" they have been known on loſing their beaver-ſkins, the medium of commerce with them, to ſtake their inſtruments of war; on loſs of them, the liberty of their children; then that of their wives; and laſtly, in deſperation, that which they hold moſt dear—

dear—their own liberty; and have, on the event being determined againſt them, gone paſſively into ſlavery. The negroes on the ſlave-coaſt of Guinea will ſtake their wives, their children, and themſelves. Tacitus, mentioning the paſſion the Germans had for gaming, ſays, "*extremo ac* "*noviſſimo jactu, de libertate & de corpore* "*contendunt.*" For their laſt throw, they ſtake their liberty and life. The ſons of fortune, the *beau monde*, ſeek relief from the *ennui*, experienced in the ſatiety of luxurious life, uninterrupted by any ſerious occupation, in the agitation inſeparable from play.

Explana-

Explanation of the Terms uſed at Pharaon.

BANKER. The perſon who eſtabliſhes a faro-bank, *banque*, or table, with a large ſum of money for punters to playat.

TAILLEUR, from *tailler*, French, to deal. The dealer. Either the banker or a perſon he has employed to deal.

CROUPIER, *Anglicé Croup*. An aſſiſtant to the dealer, ſitting oppoſite him, to watch that no miſtakes happen, that the punters do not let cocks or parolis ſtand, which ſhould retire, to pay and receive ſtakes, ſhuffle the cards, &c.

PONTE,

PONTE, French. Punter, Engliſh, from *punto*, Italian, for a point. The player at Faro, who is called ſo from punting or ſtaking his money on the number of points a card contains, without reference to the ſuit.

LIVRET, French, for a ſmall book. This word is pronounced as if it was ſpelt *levray*. The livret, or book, is a ſuit of thirteen cards, with the addition of four cards repreſentative of the others; viz. a card with a large blue croſs on each ſide, to denote ace, deux, and trois, which is often called the ſmall or little figure. A card, yellow on both ſides, to denote 4, 5, 6, and called the yellow figure. A card with a large black carreau or diamond on both ſides,

ſides, for 7, 8, 9, 10, termed the black figure, and a red card for knave, queen, king, called the red or great figure.

COUP, pronounced *coo*. The two cards dealt, one on the right hand for the banker, and the other on the left for the punters, conſtitute a coup, both of which muſt be dealt before any event can be determined: there are therefore twenty-ſix coups in a deal. Pull was the Engliſh word uſed at Baſſette. *Coup* is French for a move at cheſs; the caſt of the dice from the box at Hazard, and is uſed in many other games.

PAROLI, is after a punter has won a ſum equal to his ſtake, and is determined

to purſue his fortune, and wager what he has won, in addition to his ſtake on his card; to ſave trouble, he declines receiving it, and adding to his own, but bends the corner of the ſame or ſome other card or a head card. This is often termed a cock; but as the uſe of this word gives riſe to ſome ridiculous, not to ſay immodeſt alluſions, the term paroli is invariably uſed in good company. By the next event, the punter either loſes the ſtake on his card, and his claim on the bank, or receives thrice the value of his ſtake, which is equivalent to winning two or loſing two, as one of the three was his own before, but left in the bank fund. A paroli may be purchaſed by paying the banker a ſum equal to the ſtake. As the meaning of this word

is

is ſo little underſtood, the following extract may not be unacceptable :

Paroli. Au *propre*, il ſignifie, à de certains jeux, *le double* de ce qu'on a joué la premiere fois. *Faire un paroli au* roi, à l'as. Ofrir, tenir, gâgner le paroli.—Au *figuré*, on dit *faire paroli*, ou, *rendre le paroli*, à qu'elqu'un, rencherir ſur ce qu'il a dit. Ils ſe diſent en bonne comme en mauvaiſe part, " la Marquiſe, avec ſe cris, *faiſoit paroli* aux éclairs." COYER.

To make paroli, is to play as deep as you can, to make the moſt of your game, to purſue fortune vehemently and with ardour, as moſt bankers limit the firſt ſtake to

a moderate ſum, ſuch as five or ten guineas; there being but few unlimited banks.

PAIX, French for peace, quiet; pronounced as if ſpelt pay; implies moderation in contradiſtinction to paroli. Paix is, when the punter having won, is afraid to make a paroli, and hazard his ſtake a ſecond time, but bends his card in the middle, ſo that it ſtands like a chevron. The French ſometimes call it *faire un pont*, or to make a bridge. This is called making a paix, when the banker goes double or quit with the punter. If the next event is in favour of the punter, the banker pays him double his ſtake, or the punter may make a *double paix* by bending another card and putting on it. If the event is againſt the punter, he

he loſes only that which he had won and left in the bank; he does not loſe his ſtake.

PAIX-PAROLI. Is when a punter has won a paroli, and is entitled to three times his ſtake; but his ardour abating, inſtead of *ſept et le va* by bending another corner, he bends his card in the middle to ſave his ſtake, if the next event ſhould be againſt him. There are double and treble paix-parolis, &c. On winning a paix-paroli, a punter receives ſix times his ſtake, that is, double what he had won before. A double paix-paroli twelve times his ſtake, &c. A paix may be made after a *ſept et le va, quinze et le va,* &c.

SEPT ET LE VA, pronounced as if ſpelt *ſetelvau*, ſeven and it goes. Meaning that the punter will not receive the paroli he has won, but bends another corner of his card in hopes of winning ſeven times his ſtake. If the next event is againſt him, he loſes the three times his ſtake he was entitled to, and his own ſtake.

QUINZE ET LE VA, pronounced *kaing elvau*. Is after a punter has won a *ſept*, bending another corner, in hopes of winning fifteen times his ſtake; *quinze* being French for fifteen. If the card on which he purſues it is dealt on the tailleur's right hand, he loſes the ſeven times his ſtake he had won and left in the bank, and his ſtake alſo: the banker by the event winning

eight.

eight. If the card is dealt on the tailleur's left hand, the ponte is intitled to receive the ſeven ſtakes, and eight more, making fifteen.

TRENTE ET LE VA, pronounced *traunt elvau*. This ſeems a conciſe mode of pronouncing *trente et une et le va*. After a punter has won a *quinze*, and bends the fourth corner of his card, purſuing his fortune in hopes of winning ſixteen times his ſtake more; in the event he will win thirty-one times his ſtake, or loſe the quinze in the bank, and his ſtake.

SOIXANTE ET LE VA, pronounced *ſwoiſantelvau*, properly *ſoixante trois et le va*; or going for ſixty-three times the couche

couche or enjeu; the ſixth and higheſt chance in the game. This is after a punter has won a *trente et une*, and purſuing the goddeſs with more ardour than prudence, in ſpight of doublets, aims at ſixty-three times his couche or ſtake, by bending the corner of another card, if he has parolied on one only before, all of which ſort muſt have been dealt to enable him to win a *trente et une*; or he may purſue his *ſoixante trois* on the ſame card in the next deal, by breaking the ſide and bending it.

Pli, French for fold or bend. To make a pli, is to bend a card in the middle, and ſet it up like an L with the points and foot towards the tailleur. This is uſed when a ponte has loſt half his ſtake by a doublet,

MVSEVM BRITAN NICVM

doublet, which being half a guinea, is never changed; or ſuppoſing the ſtake larger, and the punter prefers having it determined by the next event, whether he loſe all or recover the half he had loſt.

Doublet. Is when the punter's card is dealt twice in one coup, that is, on the dealer's right and left hand: in this caſe the banker wins half the ponte's ſtake. If the punter had made a paroli, it retires only, and he does not loſe his enjeu: if he had bent three corners of his card for a quinze et le va, one corner only retires on the dealing doublets, and the punter muſt go for his ſept again. He need not pay half his ſtake, but make a pli, and have it determined by the next event whether he ſhall

loſe all or none. The profit of half the ponte's ſtake on doublets is an acknowledged profit of the banker, with

HOCLY, the other allowed advantage of the banker. This is the laſt card but one, and always dealt, of courſe, on the right hand for the banker; by which the pontes loſe all the money they happen to have ſtaked on a card of the ſame ſort or number of points, although the other card dealt on the left hand to complete the coup, be of the ſame ſort. The laſt card being ſhewn by the tailleurs to the punters before the pack is dealt, does not win. The bottom card was called *Il Facecio*, or face at Baſſette, and the banker claimed half of every ſtake on a card of the ſort before he began

to

to deal. The banker claims the chance of Hocly, if a ponte has a ſtake on a card undetermined, when there are only eight cards undealt; that is, he will not permit the card to be drawn, as may be done earlier in the deal. The advantage of Hocly is now relinquiſhed by ſome bankers, i. e. the laſt coup neither wins nor loſes; it is generally relinquiſhed the laſt deal. Hocly is derived from *Hoc*, French, for a ſure thing, a certainty. *Le Hoc*, *Hoc Mazarine*, *Hoc Lion*, French games at cards. *Cela lui eſt hoc! q. d. Cela lui eſt aſſuré! Cela m'eſt hoc!*

Eh! que n'eſt-tu mouton? car tu me ſerois hoc! La Fontaine.

UNE POUR L'AUTRE, pronounced *ung poorloat.* Is when a punter has ſtaked money on any two or more cards, or on one of the figures denoting ſeveral; and one of theſe cards is dealt on the right, and another on the left in the ſame coup: as one wins and the other loſes, it is declared to be *une pour l'autre,* or one for the other.

OPPOSE', or oppoſite game. It is having the events againſt the ponte determined by the cards dealt on the left hand, and winning by thoſe dealt on the right. To avoid the frequent diſputes between the punters and croups about which card the *oppoſé* game was played on, and which not, cards were made with the word OPPOSE' in Roman

Roman capitals on the face of them; livrets compoſed of which the punters were furniſhed with. A player may punt *oppoſé* by placing his card horizontally, or with its ſide, not the end towards him. But as it occaſions confuſion and frequent miſunderſtanding and altercation, for ſome to play one game and others *oppoſé*, it is not much uſed.

A FARO-

A

FARO-BANK

IS eſtabliſhed by one, two, or more perſons, who depoſit between them from five hundred to a thouſand guineas, agreeing to bank again in caſe that ſhould unfortunately be loſt. Players are not permitted to punt leſs than half guineas, ſometimes not leſs than guineas, and generally limited to ten guineas: a punter ſucceeding in a *ſoixante et le va* on ſuch a ſtake would receive ſix hundred and thirty guineas. Although there are ſilver tables on a narrow ſcale for *gentle* punters, where half crowns are ſtaked; theſe are of dangerous

gerous tendency, on account of the contracted circumſtances of the perſons that frequent them.

Two or three neceſſitous but *honourable* gentlemen, unleſs the partners, who are not always publicly known, undertake the office themſelves, are often employed to officiate alternately, one as cap to the bank, as the term is, or apparent punter, to encourage others to play; the others as decoys, puffs, procureurs, rooks in pigeons feathers, to introduce their beſt and moſt wealthy friends and acquaintance to let them into a *good thing*; to lay wait for, and inſinuate themſelves into the friendſhip and confidence, by joining in the pleaſures of all the inexperienced, rich, gay pigeons

or

or puppies of the day, to introduce them to the court of Pharaoh, where they will be received with open arms and Judas ſmiles, partake of *petits-ſoupés*, French wines, &c. but then it will be expected that they punt ſtoutly at a game in which the chances are decidedly againſt them, and it is more than probable that they loſe ſufficient to pay the whole expence of the fête, and augment conſiderably the bank fund.

However it may ſurprize, it is a fact, that many ladies and gentlemen who make a ſplendid appearance and ſport an equipage, have been tempted with a ſhare of the profits to perform this treacherous and diſhonourable part.

MODE OF PLAY.

THE partners, or perſons they employ for the purpoſe, officiate as dealer and croup. A large oval table is provided, which is covered with green cloth, and has a line deſcribed with white, yellow, or red tape, or a wooden rim about an inch high, and about eight inches within the circumference of the table to divide the cards punted on from the looſe livrets. At the ſides of this table, and oppoſite each other, the dealer and croup ſeat themſelves that they may the better command a view of the punters who ſurround it. Several hundred guineas, part looſe in the well, and

part in rouleaus of fifty guineas each, between them. The office of the tailleur is to deal and ſettle the game of the punters on each ſide of him. The croup ſhuffles another pack in the mean time, watches that no miſtakes are made or advantages taken by the punters, that no parolis ſtand which are loſt and ſhould retire, that no cocks are impoſed on them; he pays and receives ſtakes, &c.

Each ponte is furniſhed with a livret or book, containing a ſuit of thirteen cards, and the four cards denoting the ſame, viz. the little figure, the yellow, black, and great figure. The uſe of theſe cards is, that the player, if diſpoſed to punt on ace, deux, trois; or 4, 5, 6; ro 7, 8, 9, 10;

or

or knave, queen, king; he may avoid the trouble of ſelecting the particular cards, by uſing the repreſentative figures, and the dealer and croup form a more prompt and comprehenſive idea of the play, than if the punters had ranges of many cards before them.

When the pontes have ſelected a card or cards, each from his livret, or drawn one out without choice, or deſired a neighbouring lucky punter to draw one for him, or he has found the card which he had a preſentiment would win—all much the ſame—he lays it before him juſt within the line, taking care to keep his other cards without; on this card, or that he may with the more facility change it as often as

whim or preſcience may direct, on a head-card placed face-downwards he lays his couche or ſum he ſtakes. The tailleur, or, as he is more commonly called, the dealer, having ſhuffled, during this time, a common pack of fifty-two cards, which are cut by the neareſt punter; holds the pack in his hand, and turns it up to ſhew the bottom card as a caution to the players not to punt on it too near the cloſe of the deal, as although it will be dealt on the left hand, yet being the laſt card and known to every one, never wins. That the punters may not forget the bottom card, the croup ſelects from a livret with the corners cut off to diſtinguiſh it, laying in the middle of the table the ſimilar card, and places it on the top. The dealer then deals

deals the pack deliberately in coups, that is, one on his right hand and another on his left, declaring audibly what they are; thus, at ſome banks in the old manner, knave loſes, ace wins; ſeven loſes, ten wins; but generally the dealer only declares the card, as knave, ace; ſeven, ten; queen, queen, or queens, &c. The croup between each coup looks round, and of all that had punted on the loſing card he receives their ſtakes: of all thoſe who had punted on the winning cards, he inquires if they will receive what they have won, or will *paroli*, or make a *paroli*. If a punter wins a *paroli*, he may make another for a *ſept et le va*; if the next event is in his favour, he may paroli again for a *quinze et le va*; after that for a *trente et le va*, which, if

if he wins, he may receive thirty-one times his ſtake, or make another *paroli* for a *ſoixante et le va*, or ſixty-three times his ſtake; this very few are courageous enough to attempt. The making parolis is tantamount to receiving what a ponte has won, and adding it to his ſtake. To avoid the trouble and ſave the time it would take to pay every punter every favourable event, and to promote play, the mode of bending the corner of the cards was invented. If an event is againſt a punter, all the parolis he may have made retire of courſe, and he loſes his ſtake. He might have played a leſs ardent game by making a paix or pont, as it is ſometimes called, which is equal to receiving and continuing his firſt ſtake, by bending his card in the middle, and making

it

it ſtand like a chevron, thus ⩘ : he may attempt to win a large ſum on what he has won of the banker without hazarding his own money again, by making a double-paix, thus, ⩛ , treble-paix, &c. or after having won the paroli, he might, in order to ſave his ſtake, have made a paix-paroli. If a punter had ſet a ſtake on a knave and an ace, or any two cards that happen to be dealt in one coup, he would win by one and loſe by the other, which is ſaid to be *une pour l'autre*, or one for the other. The tailleur proceeds in his deal by coups of two cards each, through the pack, ſettling the ſtakes and regulating the chances of each punter after each coup. When doublets are dealt in the ſame coup as queen queen, or any others, the gameſters loſe half their

ſtakes, who punted on ſimiliar cards; this they pay or make a *pli*, to have it determined by the next event whether the banker or punter has all. This with hocly, which is the laſt card but one, the laſt card being a cypher, are the only acknowledged profits of a Faro-banker.

A punter may change his cards as often as he will between the coups in the courſe of the deal: he may maſque his card for one or more coups, by placing another card with its face downwards on it, or by turning his card, and then diſplay it again: he may decline punting in the middle of a deal after any coup, unleſs he has an event undetermined when the dealer has only eight cards in his hand; in this caſe he claims

claims the chance of hocly, the odds are then four to three in his favour, as he has four chances of winning of the ponte, and only three of loſing.

Obſerve, that the firſt card being dealt is not valid until the ſecond appears. The two cards conſtitute a coup, and have ſuch dependence on each other, that if the ſecond card is never dealt for the ponte, the firſt which was dealt on the right hand for the banquer is uſeleſs and cannot win.

When the laſt coup is deficient, it muſt have ariſen from the dealer having miſdealt, and as it is often impoſſible to determine whether it was accidental or wilful, deception is imputed, and the punters having

had a part of their game inverted, losing where they would have won; and as it would be almost impossible to take an accurate retrospect of the game, and adjust the differences, the banker forfeits all the money the punters may have on their cards at the moment of discovery; whether a punter detects it, and presently discovers it, and demands a scrutiny; whether it appears by the dealer's counting the remaining cards in his hand for the satisfaction of a punter, which is common, to know whether the odds are so heavy against him, as to induce him not to punt any more that deal; or if the error is not discovered till the last coup. But the dealers or croups are generally acute enough to discover the misdeal and evade the penalty, by pretending to count

the

the cards, when he has about ſix or eight in his hand, and throw them up, adviſing the punters, from an affected conſideration for their intereſt, not to punt any more that deal, as the odds are ſo much againſt them. But this is alſo deemed a miſdeal, and the banker is liable to forfeit to thoſe who happen to have undetermined ſtakes at the time.

Faro is ſo bewitching a game, by reaſon of the ſeveral ſpecious multiplications and advantages which it ſeemingly offers to the avarice of an unwary punter, that it intoxicates many to that degree that they ſeldom come to their ſenſes, or diſcover that they have not been playing on the ſquare, until they have no more money or credit to punt

with. But the judicious player who ſeeks gain, and whoſe love of gaming does not exceed his underſtanding, will not engage at it deeply, but when by fineſſe there is a violent probability of his beating the dealer and croup, which has been done when a novice has dealt, and even ſometimes againſt a veteran tailleur, to the diſcomfiture of the Faro banking company.

If a bold daſhing punter purſues his fortune to a *ſoixante et le va* on a conſiderable ſtake, which would be multiplied ſixty-three times, he would win a very large ſum, and probably break the bank as it is termed, that is, win all the money on the table; but this is ſeldom done, for the banker has many chances firſt of breaking the

the punter. Although the chances are ſo much againſt him, a punter may by this bold game perchance win for a ſhort time, but he will inevitably loſe in a ſeries.

The probabilities of the doublets vary according to the number of cards undealt, and the number of ſimilar cards among thoſe.

There are fineſſes which may be exerted by the punters againſt the dealers, but the publication of any would defeat their operation, as there is no doubt but Pharaoh and his hoſt will read this book, ſo that it is impoſſible publicly to inſtruct pontes how to be a match for the tailleurs, and the more ſo, as there are daily new tricks diſcovered

vered by the grecs, who neither think nor dream of aught but how to conſtruct neat traps to catch pigeons.

When it is known that without the aſſiſtance of the card-maker, it is ſo eaſy to ſtrip a new pack of the ſtamp and cover, to arrange the cards and make them up again; when it is ſo eaſy to mark cards to know their faces by their backs, *melange faux*, &c. &c.; a man who will for a minute imagine that he can generally play Pharaoh to advantage with people who make it a buſineſs, cannot be brought to his ſenſes but by being plucked of all his golden feathers, and feel the pinching cold of poverty, that arch-corrector of exuberant fancy.

The

The author of this book thinks it wiſer in him not to publiſh the many fineſſes that may be uſed by the dealers, leſt he thereby might add adroitneſs to thoſe already too clever. There would be a danger alſo of making ſharpers of thoſe who might otherwiſe have remained honeſt and induſtrious men.

This book was written chiefly for the pigeons, the flats, and the ſpoons; ſeveral flattering and reſpectful appellations conferred on the punters, who, in deluſive hopes of gain, or from intreaties or example, are often induced to play with very vague ideas of the game.

Many

Many have ſaid, ſhuffle the cards well, and bid defiance to the dealer. A ponte by that means would probably derange any prediſpoſition of the cards; but ſuppoſe a player has punted deeply on the red figure, and the dealer diſcovers that the ſecond card, in any part of the deal, or between any two coups, to be a court card, by its being marked either viſibly or palpably, an able dealer will draw the ſecond card for the bank, thereby winning the ſtake, and deal the firſt for the punter. Suppoſe he does not diſcover the ſecond card, but knows that the firſt is not a court card, he will deal the ſecond at hazard for the bank, and the firſt on the left hand, by which he knows the ponte cannot win and may loſe. Here is an obvious and great advantage;

this has been known to be frequently done, often, no doubt, when it has not been ſeen or thought of, or ſuſpected; for with a little practice, it may be performed with that legerdemain and confident good grace, that a punter muſt be a very ſuſpicious, petulant ſort of a fellow, to doubt ſuch appearance of conſcious honour in the firſt place, and if he did, he muſt have Argus's eyes to detect it.

A perſon may play on the ſquare by punting on two cards that have been dealt three times, neither of which is the bottom card, putting a ſtake at the head referring to both; one of the two muſt be dealt before hocly, if the dealer has four cards in his hand. The ponte avoids

doublets, he muſt either win or loſe, or have his two cards dealt *une pour l'autre:* if he wins or loſes by one, he may draw both cards. A ponte who purſues this mode of play, and takes care that the pack is generally and irregularly ſhuffled, and watches that the dealer does not draw a ſecond card for the bank, certainly has nothing to fear.

But the Faro-bankers generally interrupt ſuch knowing punters, and complain if every perſon played that game, it would not be worth while to deal the cards, they would loſe all their time and the expences of the houſe, and ſo forth, to endeavour to divert them from their ſport.

A me-

A memorandum or account may be kept by a punter of the number of times a card is dealt, and alſo on which ſide, by taking a livret arranged in his hand, and as the tailleur deals, bending the corners of the ſimilar card in the livret up as often as it is dealt for the punter, and by bending a corner down, or from him, for its having been dealt for the bank.

The odds againſt the punter vary throughout the deal, increaſing with every coup that is dealt. De Moivre ſtated the following table in his Doctrince of Chances, exhibiting the gain of the banker, or loſs of the ponte, for any particular circumſtances of the play:

A TABLE FOR FARO.

N	1	2	3	4
52	—	—	—	50
50	—	94	65	48
48	48	90	62	46
46	46	86	60	44
44	44	82	57	42
42	42	78	54	40
40	40	74	52	38
38	38	70	49	36
36	36	66	46	34
34	34	62	44	32
32	32	58	41	30
30	30	54	38	28
28	28	50	36	26
26	26	46	33	24
24	24	42	30	22
22	22	38	28	20
20	20	34	25	18
18	18	30	22	16
16	16	26	20	14
14	14	22	17	12
12	12	18	14	10
10	10	14	12	8
8	8	11	9	6

The uſe of the foregoing table will be beſt explained by ſome examples.

Example I.

Let it be propoſed to find the loſs of the ponte, when there are twenty-two cards remaining in the ſtock, and his card is twice in it.

In the the column N find the number 22, over againſt it, and under the number 2, printed at the head of one of the columns, you will find 38, which is the denominator of a fraction, whoſe numerator is unity, and which ſhews that his loſs in that circumſtance is one part in thirty-eight of his ſtake.

Example II.

To find the loſs of the ponte when there are eight cards remaining in the ſtock, and his card is three times in it.

In the column N find the number 8 over againſt 8, and under the number 3, printed at the top of one of the columns, you will find 9, which denotes that his loſs is one part of nine in his ſtake; equal to two ſhillings and four-pence in a guinea.

Corollary I.

It is plain from the conſtruction of the table, that the fewer cards are in the ſtock, the greater is the loſs of the ponte.

Corollary II.

The leaſt loſs of the ponte, under the ſame circumſtances of cards remaining in the ſtock, is when his card is but twice in it; the next greater, when his card is three times in; the next when once; and the greateſt diſadvantage when four times.

De Moivre has alſo demonſtrated that the honeſt profit of the banker is about three per cent. upon all the money that is adventured, ſuppoſing the punters decline play when there remain but ſix cards in the ſtock. For the algebraical calculations, the reader is referred to the Doctrine of Chances, prob. xiv. and xxxiii.

In the above calculation, the advantage of hocly is not included. With hocly the profit is about five per cent. But this would not, without very deep play, ſupport the hoſt of principals, procureurs, tailleurs, croupiers, waiters, elegant houſes, equipages, dinners, French wines, wax candles, cards, bribes to informers, ſacrifices to Juſtitia, and a long and expenſive *etcetera*.

ROUGE

ROUGE et NOIR.

ROUGE et NOIR.

THIS game takes its name from the *tapis* or cloth which covers the *banque* or table, part *rouge et noir*, or red and black, ſimilar to the plate, vide Frontiſpiece, and has no relation to the colours of the ſuits. The *rouge et noir* are diſpoſed as they appear, that the *tailleur* and *croupier*, who ſit oppoſite each other at T and C, may with facility draw and pay ſtakes. The *pontes* or punters who ſit round the table may ſtake

ſtake their money on red or black. The cards are ſometimes cut to determine whether red or black ſhall be dealt for firſt, but it being ſo immaterial, the firſt parcel is generally for black and the ſecond for red, both conſtituting what is termed a coup.

MODE

MODE OF PLAY.

THE *tailleur*, or dealer, takes ſix packs of cards, which are ſhuffled and paſſed confuſedly round the table to be ſhuffled and mixed by the company, and after collected and finally ſhuffled by the dealer, who concludes it by removing the end cards into different parts of the long pack of three hundred and twelve cards, until he comes to a court card, which he places upright at the end, and preſents the pack to a punter by puſhing it towards him to cut, who takes the court card and inſerts it in any

part of the pack where the dealer divides it, and places the part of the pack beyond the court card at the end neareſt him, leaving the court card by which the punter had cut at the bottom or end of the pack. The dealer then takes from the end neareſt him a convenient number of cards, about the quantity of a common pack to deal, and places a weight againſt the pack, which from its length muſt lie down to keep the cards cloſe; he then deals the firſt card with its face downwards, having looked at it himſelf to know the colour, whether red or black; he then takes two cards, one with red points, the other with black, and places them back to back, for the convenience of turning as often as the firſt card in every ſucceſſive coup may vary in colour,

and

and places the card of the ſame colour with that juſt dealt, uppermoſt conſpicuouſly, commonly on the edge of the baſket, placed in the middle of the table between him and the croup to receive the cards of each coup after dealt. The only uſe, of thus declaring the colour of the firſt card, is to indulge the fancy of ſome punters who are apt to ſtake their money on the colour, when they happen to have no partiality for rouge or noir, or a *preſentiment* which colour will win.

The dealer then waits till the punters have ſtaked their money on the colours and inquires, as the French language is always uſed in playing this game. *Votre jeu eſt-il fait?* Is your game made? or *Votre jeu eſt-*

il pret? Is your game ready? or *Le jeu eſt pret, meſſieurs:* The game is ready, gentlemen. He then ſays *noir*, and turns the firſt card, after which no more ſtakes can be laid for this coup, and deals the cards in addition to the firſt in a rank, until their points enumerated exceed thirty; he then declares the number as *trente et un*, thirty-one, or whatever it may be; but as no card in addition to thirty can exceed forty, the ace being equal to one only, he does not mention *trente* if it is thirty-two or above, but ſimply the units exceeding thirty, as *deux, trois, quatre, cinq, ſix, ſept, huit, neuf*, and when forty, *quarante.* Suppoſe the points of the ſeveral cards dealt for *noir* amounted to thirty-five, the dealer would then ſay *cinq.*

He

He then deals in a like manner another parcel or rank for *rouge*, and the punters who had money on the colour for which the rank whoſe points are equal to thirty-one, or neareſt to it was dealt, win ; which the dealer declares by ſaying *rouge gagne*, or *rouge perd*. The declaring that red wins or red loſes, is leſs liable to miſunderſtanding than declaring which wins, as *rouge gagne*, or *noir gagne*.

If the ſame number is dealt for *rouge* as for *noir*, he does not repeat the number, but ſays *apres*, French for after ; meaning that the ſame number was dealt after or again, making *un refait* or doublet, and neither party wins, except thirty-one had been dealt for each : he then would have

declared *un refait trente et un*, when he is entitled to half the punters ſtakes on both colours, which he does not draw, but removes the whole ſtake of each punter into the next or middle red or black ſemi-circles, the punters having an option as to which colour it ſhall be on: this is called *la premiere priſon*, or the firſt priſon. The punters who win by the next event, having won their half ſtake back, redeem their ſtakes out of priſon, the others loſe the other half.

If, perchance, *un refait ſecond trente et un*, or a ſecond doublet of thirty-one, ſhould happen to be dealt the next coup, the ſtakes are removed into the ſmall ſemi-circles, or *la ſeconde priſon*, the banker having won three-

three-fourths of the punter's ſtake, to be determined by the next coup, whether they ſhall be won by the banker, or releaſed into *la premiere priſon*.

The other players during this time punt by ſtaking their money in the largeſt ſemicircles, which are, in fact, the proper places for all firſt ſtakes, although the punters place their money without diſtinction when no ſtakes are in cuſtody.

A punter may object to the commiſſion of his ſtake to priſon, and pay the moiety, if it is not too ſmall to be divided, as half a guinea at the gold table, and half a crown at the ſilver.

The

The two parcels of cards that have been dealt for noir and rouge, conſtitute a coup, and after the game is ſettled, are collected and thrown into the baſket between the dealer and croup, and another coup is dealt. When the long pack of three hundred and twelve cards is dealt, the cards are taken out of the baſket, ſent round the table, to be mixed and ſhuffled by the company, and returned to the dealer, who collects, ſhuffles, offers them to be cut as before, and purſues the game.

The *refait trente et un* is the advantage claimed by the banker for his trouble in dealing, and expence in finding the bank, cards, wax-lights, a collation, wine, &c.

which it amply pays for, and often makes the banker's fortune.

Some bankers to induce company, relinquiſh the advantage of *le refait trente et un* the firſt deal.

The odds are reputed to be ſixty-three to one againſt the *refait trente et un* being dealt: the bankers allow that they expect it twice in three deals. There are about twenty-nine coups in each deal, ſometimes as many as thirty-two coups.

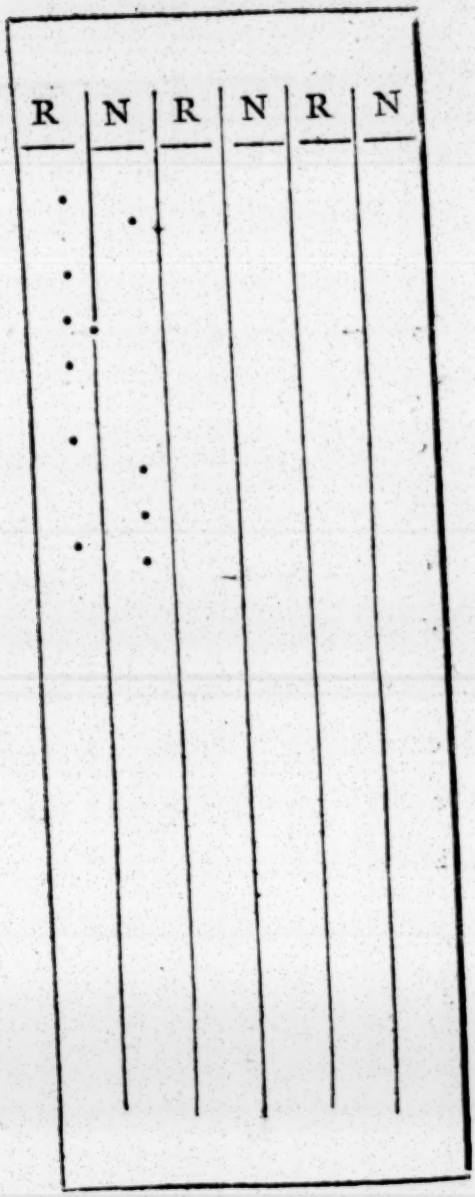
A punter on winning his couche, or firſt ſtake, which the banker pays by covering it, may decline drawing it, but leave it in expectation of winning twice as much more;

more ; this is called making a *paroli*. If a punter wins it, he may leave it and purſue a *ſept et le va*, *quinze et le va*, *trente et le va*, and to a *ſoixante et le va*. See the explanation of the terms uſed at Pharaon for *paroli*, &c. the only difference is, that as no cards are uſed by the punters at *rouge et noir*, the ſums won are added to the ſtake.

It is a law at this game that the banker cannot refuſe any ſtake, ſo that it does not exceed his fund. A punter may ſay, *Je va la banque*. *Va la banque* ; or *Va banque* ; meaning that he will go all the money on the banque or table, or abide the event of winning or loſing as much. In this caſe the dealer has a right to demand that the bold

bold punter ſtakes an equal ſum before he deals.

The bankers generally furniſh the punters with ſlips of card printed with columns, as in the next page. Each column is ſurmounted with an R for *rouge*, or N for *noir*; with which, and the aſſiſtance of a large pin, the punters keep an account of the ſeries or number of times either colour wins ſucceſſively. When *un refait* is dealt, the pin is run through on the intermediate line.


R
N
R
N
R
N

This game ſeems more exempt from fineſſe than moſt others. If the punters attend that the dealer counts right, that he does not deal two cards inſtead of one, or deal a ſecond card inſtead of the firſt, which by a mark he might know would occaſion the colour to win for him, that had moſt money on it ; it ſeems an equitable game of chance, ſaving the banker's advantage of a moiety of the punter's ſtakes on the *refait trente et un*.

The bankers take care that no fineſſe ſhall be exerted againſt them, as they require that every ſum to be played for ſhall be ſtaked before a card is dealt.

Some think the only way to win is, to follow the runs, that is, when a colour

has won twice or thrice, to take money on it, imagining it is in *luck*, and going to win many times. Others oppoſe it, and ſtake their money on the colour, which loſt laſt. Some wait until a colour has loſt ſeveral times before they play, and then, if perchance it loſes, follow it till it wins; conceiving, becauſe it is ſixty-three to one, that one colour does not loſe ſix times following, and one hundred and twenty-ſeven to one againſt ſeven ſucceſſive events, that one event has ſome relation to another, and that when a colour has loſt ſix times, the odds are in favour of its winning the ſeventh: others double their ſtakes until they win, which is called the martingal game. This is a deſperate mode, and unleſs a punter has a very large capital, and punts at a

very rich bank, will probably ruin him. If a punter was to ſtake a guinea, double his ſtake as often as he loſt, and that ten times, he will have diſburſed one thouſand and twenty three guineas, and the circumſtance of ten ſucceſſive events is not very extraordinary: he muſt then to recover himſelf, and win one guinea, ſtake one thouſand and twenty-four guineas more, the loſs of which it is conjectured would derange the finances of moſt perſons who depend on their ſucceſs of play.

Although there is a poſſibility of a perſon's winning for ſome time, it is probable that the time will come when he will loſe all his gains, and poſſibly a ruinous ſum beſides. It may happen on the firſt attempt.

It is an even bet that in five hundred and twelve attempts, nine ſucceſſive events would happen.

Whether one event at play has any relation to the next in ſucceſſion is a problem, the ſolution of which is of the laſt importance to every perſon who regulates his play on that principle. When a novice conſiders the great apparent diſparity of the odds againſt a given number of ſucceſſive events, and one more, and the paucity of many ſucceſſive ſimilar events, he is induced to infer, that after having loſt ſix times, becauſe the odds were twice as many to one that he did not loſe ſeven, that therefore the chance is now in his favour: but if he

he unprejudicedly conſiders the circumſtance of the cards being ſo indiſcriminately ſhuffled, that the cards dealt bear no relation to, and cannot govern thoſe in the pack, he muſt conclude that it is an even chance that either colour wins next.

Let a perſon purſue at an even game of chance whatever honeſt mode of play he can deviſe, although he may win or loſe for a week or a month, a ſeries will always approach equality.

If he plays at the games eſtabliſhed by profeſſional gameſters, as *Pharaon*, *Rouge et Noir*, &c. as all which the bankers claim certain advantages, although he may alſo win

win for a time, yet to ſay nothing of the additional advantage of fineſſe he has to avoid, in a ſeries he muſt neceſſarily loſe.

Succeſſive events.	Odds or chances againſt a given number of ſucceſſive events.
2	3 to 1
3	7 — 1
4	15 — 1
5	31 — 1
6	63 — 1
7	127 — 1
8	255 — 1
9	511 — 1
10	1023 — 1
11	2047 — 1
12	4095 — 1
13	8191 — 1
14	16383 — 1
15	32767 — 1
16	65535 — 1
17	131071 — 1
18	262143 — 1
19	524287 — 1
20	1048575 — 1

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